

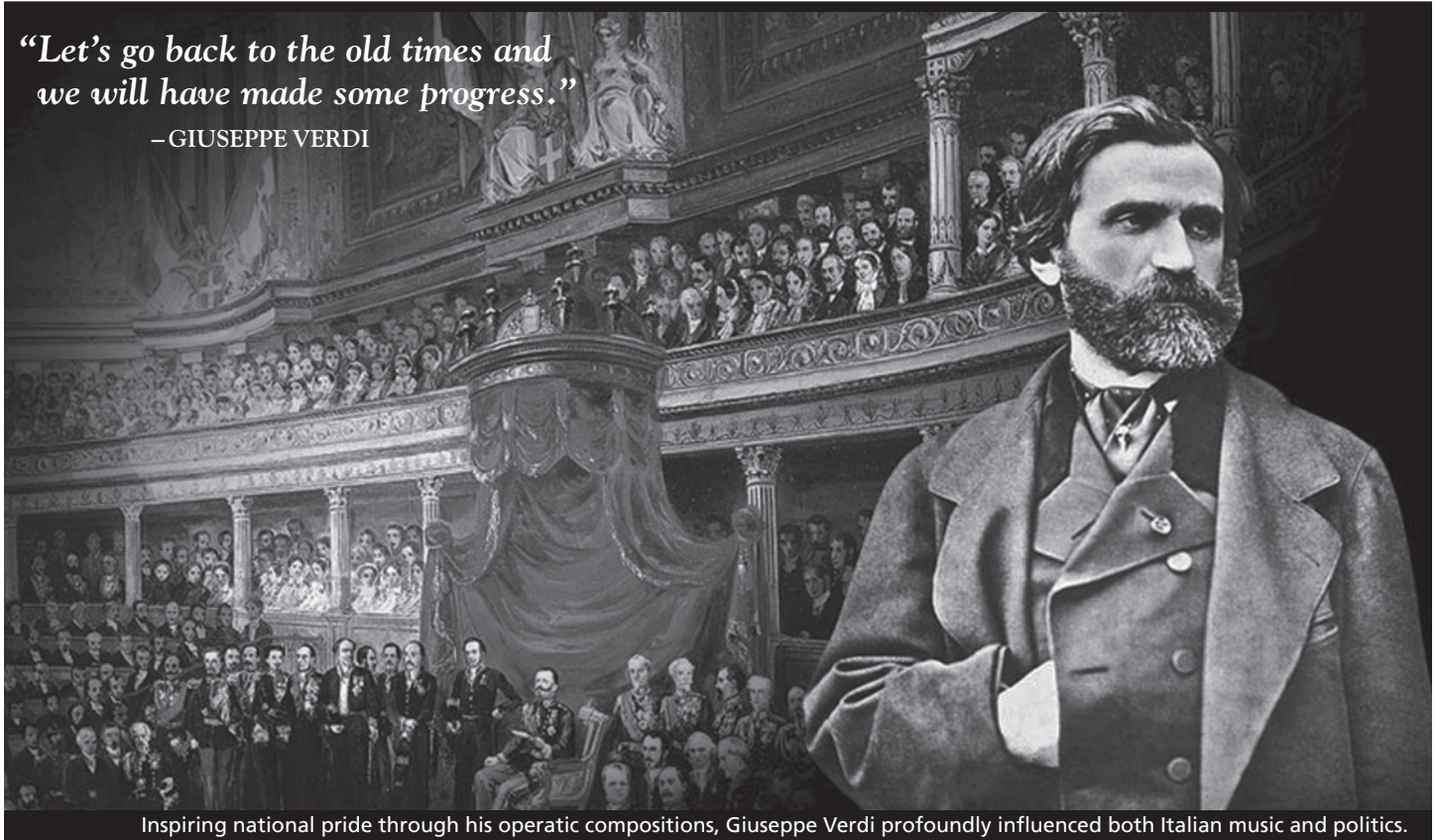


HUMANITIES WEST

exploring history to celebrate the mind and the arts since 1983

*"Let's go back to the old times and
we will have made some progress."*

– GIUSEPPE VERDI



Inspiring national pride through his operatic compositions, Giuseppe Verdi profoundly influenced both Italian music and politics.

Verdi's Masterwork: Opera and the Birth of Modern Italy



2013 ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE

2013: The Year of Italian Culture in the US & The 30th Anniversary of Humanities West

NOVEMBER 1–2, 2013 • MARINES' MEMORIAL THEATRE, 609 SUTTER ST., SAN FRANCISCO

Presented with support from the Consul General of Italy and the Italian Cultural Institute; San Francisco Opera; Grants for the Arts / SF Hotel Tax Fund; George and Judy Marcus Family Foundation; Bank of the West; Hauben Charitable Fund; Stanford Humanities Center; CBT Charitable Trust; Leonardo da Vinci Society; C'era Una Volta; UC Berkeley Institute of European Studies; Marines' Memorial Theatre; and individual donors.

Verdi's Masterwork: Opera and the Birth of Modern Italy

In the early 19th century, Italy was essentially a “geographical expression,” a patchwork of principalities spread across islands and peninsulas, dominated by foreign powers. By century's end it had united as the independent Kingdom of Italy, its people citizens of a modern nation with an emerging common culture and language. The great Giuseppe Verdi became the leading artist of this resurgent movement, the “Risorgimento.” In his operatic masterworks he brought to the stage the values and issues of the reunification, giving vivid creative expression to the ideals of his time. His stirring and melodious music provided a common bond for peoples divided by political boundaries, customs, and dialects. Verdi's life—his humble beginnings, his professional triumphs and family tragedies, his moral integrity, his patriotic yearnings—symbolized an emerging nation's vital spirit. Verdi's life and art were transformed by the Risorgimento and, in turn, helped to transform it.

Introductory slide show compliments of Sophia Montano (SFSU)

Background music: Overtures & Preludes, Berliner Philharmoniker, Herbert von Karajan, Deutsche Grammophon, (1976)

Scholars Circle: Professor Gossett's keynote lecture is underwritten in part by Margaret Hauben and performances by Milestone Patrons.

Friday, November 1, 2013

7:30 pm–9:30 pm

Welcome PATRICIA LUNDBERG (Humanities West)

Giuseppe Verdi and the Risorgimento PHILIP GOSSETT

Verdi was a true Italian patriot who served his nation as a statesman as well as an artist. The operas of his youth became identified as “Risorgimento,” art filled with both explicit and hidden revolutionary messages. His personal experiences, combined with the “escape-from-tyranny” literary tastes of his time, led him to create operas that resonated with the nationalist aspirations of the nascent Italian nation. Embraced as the musical manifestation of the

“Risorgimento,” Verdi found his name employed in the late 1850s as a political slogan: “Viva VERDI,” an acronym for “Viva Vittorio Emanuele Re D'Italia,” “Long Live Victor Emmanuel II, King of Italy.” This keynote lecture examines Verdi's works from the 1840s through 1861, when he became a member of the first national Parliament, capped by works that became forever identified with the spirit and dream of the Risorgimento, *Nabucco*, and *Ermani*.

O PATRIA MIA: Bringing Patriotism to Life on the Stage CLIFFORD (KIP) CRANNA

What does patriotism sound like? How does it look? Opera producers confront these questions often when they stage Verdi's operas, with their veiled, and sometimes overt, expressions of patriotic longing, rebellion against oppression, and nationalistic aspiration. In this lecture-demonstration, video examples will explore how opera

companies of our era have made these scenes unfold for modern audiences, while live performances will help bring us into Verdi's emotional world of personal devotion to homeland. Accompanied by **Ron Valentino** on the piano, soprano **Hope Briggs** performs “Ritorna vincitor” and “O patria mia” from Verdi's *Aida*.

Ritorna vincitor, from *Aida*

Libretto by Antonio Ghislanzoni

Aida is a slave in Egypt, her captors unaware that she is in fact an Ethiopian princess, daughter of Ethiopia's king. She and the Egyptian warrior Radames are secretly in love. When he is named to lead the Egyptian army into renewed battle against the Ethiopians, she impulsively adds her voice to the crowd's sudden acclamation, “Return a victor!”—only to recoil in grief as the personal meaning of the phrase strikes home to her.

Ritorna vincitor!... E dal mio labbro
Uscì l'empia parola! — Vincitore
Del padre mio... di lui che impugna l'armi
Per me... per ridonarmi
Una patria, una reggia! e il nome illustre
Che qui celar mi è forza — Vincitore
De' miei fratelli... ond'io lo vegga, tinto
Del sangue amato, trionfar nel plauso
Dell'Egizie coorti!... E dietro il carro,
Un Re... mio padre... di catene avvinto!...

Return a victor! From my lips
that impious word came forth! — Victor
over my own father — over him who takes up arms
for me... to restore to me
my country, my palace, and the illustrious name
that here I am forced to conceal. — Victor
over my own brothers! I can see him, stained
with the blood of my loved ones, triumphant in the applause
of Egyptian troops! And behind his chariot
a king, my father, clasped in chains!

continued from page 2

L'insana parola,
O Numi, sperdete!
Al seno d'un padre
La figlia rendete;
Struggete le squadre
Dei nostri oppressor!

Sventurata! che dissi?... e l'amor mio?...
Dunque scordar poss'io
Questo fervido amor che oppressa e schiava
Come raggio di sol qui mi beava?
Imprecherò la morte
A Radamès... a lui che amo pur tanto!
Ah! non fu in terra mai
Da più crudeli angosce un core affranto.

I sacri nomi di padre... di amante
Nè profferir poss'io, nè ricordar...
Per l'un... per l'altro... confusa... tremante...
Io piangere vorrei... vorrei pregar.
Ma la mia prece in bestemmia si muta...
Delitto è il pianto a me... colpa il sospir...

In notte cupa la mente è perduta...
E nell'ansia crudel vorrei morir.

Numi, pietà — del mio soffrir!
Speme non v'ha — pel mio dolor...
Amor fatal — tremendo amor,
Spezzami il cor — fammi morir!

That insane word,
o gods, cast it away!
Return this daughter
To the bosom of her father.
Swallow up the squadrons
of our oppressor!

Unhappy one! What have I said? And my beloved?
Could I ever forget
The fervent love that, oppressed and enslaved as I am,
blessed me here like a ray of sunlight?
I would call for death to Radames,
whom I love so much!
Ah, never on earth,
Was a heart torn by more cruel anguish!

The sacred names of father... and of lover
I can neither utter nor recall.
For the one...for the other... confused, trembling,
I wish to weep...I wish to pray.
But my prayer changes into blasphemy...
My weeping is a crime, my sighs are my guilt.

In the dark of night my mind is lost.
And in cruel anxiety, I want to die.

Gods, have pity on my suffering!
There is no hope for my sorrow.
Fatal love, fearsome love,
Break my heart—let me die!

O Patria mia, from *Aida*

Qui Radamès verrà!
Che vorrà dirmi? Io tremo!
Ah! se tu vieni a recarmi, o crudel,
L'ultimo addio,
del Nilo i cupi vortici
Mi daran tomba,
e pace forse e oblio.

Oh patria mia, mai più ti rivedrò!
Mai più! mai più ti rivedrò!
O cieli azzurri o dolci aure native
Dove sereno il mio mattin brillò

O verdi colli o profumate rive
O patria mia, mai più ti rivedrò!
Mai più! no, no, mai più, mai più!
O fresche valli, o quieto asil beato
Che un dì promesso dall'amor mi fu

Or che d'amore il sogno è dileguato
O patria mia, non ti vedrò mai più.
Oh patria mia, mai più ti rivedrò!

Radames has indeed returned triumphant (with Aida's father among his captives), and has been awarded the hand of the Egyptian Pharaoh's daughter as a reward. On the eve of his wedding, Aida awaits what she expects to be her final rendezvous with Radames, and in despair voices her deep longing for her homeland.

Radames will come here!
What could he want to tell me? I tremble!
Ah, if you come to bid me, O cruel one,
A final farewell,
Then the dark, swirling waters of the Nile
Will provide my tomb,
And perhaps peace and oblivion.

Oh my homeland, I will never see you again!
Never again! I will never see you again!
O azure skies, O soft breezes of home,
Where the morning of my life shone serenely.

O verdant hills and fragrant river banks,
O my homeland, never again will I see you!
Never again! No, no, never again, never again.
O cool valleys, o blessed quiet refuge
that once was a promise of love to me,

Now that the dream of love has vanished,
O my homeland, I will never see you again.
O my homeland, I will never see you again!

Translations by Kip Cranna

Welcome PATRICIA LUNDBERG

Verdi and Garibaldi: Heroes of the Risorgimento GIOVANNA CESERANI

Italians in the 19th Century, dreaming of a unified nation, nourished their hopes by insistently turning to the past. History—with its relics and its heroes—was everywhere in the formative years of the Risorgimento: in novels, in paintings, in operas. Excavations of ancient Rome brought monuments associated with ancient democratic ideals into plain view. Political thinkers reflected on which ideas and heroes from the past might catalyze their dream of a unified Italy. Giuseppe Garibaldi fashioned a heroic persona for him-

self out of the materials provided by romantic literature. The heroic characters and revolutionary feelings of Giuseppe Verdi's operas emerge from this very same world of Risorgimento ideals. This lecture considers the influence of the Risorgimento on Verdi, in order to illuminate his musical work, but also to provide for a deeper appreciation of the parallel lives led by two heroes of the Risorgimento: Garibaldi, its chief military architect, and Verdi, whose music provides a kind of soundtrack to that same effort.

Intermission

How to Listen to Verdi CLIFFORD (KIP) CRANNA

The music of Verdi's operas is compelling, uplifting, dramatic, and full of melody. But what's behind the structure and the shape of the music? Verdi's innovative and imaginative approach to opera broke new ground, but was nonetheless based on established operatic practice. Can understanding the musical and dramatic construction of a Verdian scene help the listener to appreciate and

enjoy it even more? Kip Cranna explores this question with an analysis of how Verdi scenes are put together, using video and live musical examples to help us gain a new perspective on a great musical genius at work. **Cheryl Cain** (soprano) performs "Ah, fors'è lui... Sempre libera" from Verdi's *La Traviata*, accompanied by **Ron Valentino**. With **Chris Coyne** (tenor)

Ah, fors'è lui ... Sempre libera, from *La Traviata*

Libretto by Francesco Maria Piave

After the play "La dame aux Camélias"

(The Lady of the Camellias)

by Alexandre Dumas the Younger

At her lavish party celebrating her recovery from a serious illness, the courtesan Violetta has met a fervent young admirer, Alfredo, who has poured out his sincere love to her in a way this worldly beauty has never before experienced. Alone after her guests depart, she ponders the idea that she might indeed know a love that is heartfelt and true, but ultimately casts the notion aside, resolving to continue her glittering life of sensuous pleasure, even as the words of his earnest avowal ring in her ears.

VIOLETTA

È strano! è strano! in core
Scolpiti ho quegli accenti!
Saria per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null'uomo ancora t'accendeva. O gioia
Ch'io non conobbi, essere amata amando!
E sdegnarla poss'io
Per l'aride follie del viver mio?

Ah, fors'è lui che l'anima
Solvinga ne' tumulti
Godea sovente pingere
De' suoi colori occulti!
Lui, che modesto e vigile
All'egre soglie ascese,
E nuova febbre accese,
Destandomi all'amor.

VIOLETTA

How strange! How strange! His words
are carved upon my heart!
Would a true love be such a misfortune for me?
What decision are you making, oh my agitated soul?
No man has ever set you afire. What joy,
such as I have never known --loving, being loved!
And can I scorn this
for the arid follies of my present life?

Ah, perhaps he is the one
whom my soul, lonely amid the tumult,
Often loved to imagine
In hidden hues!
He who, modest and watchful,
Came to the doorstep of my sick room,
igniting a new fever,
and awakening me to love,

continued on page 5

A quell'amor ch'è palpito
Dell'universo intero,
Misterioso, altero,
Croce e delizia al cor.

(Resta concentrata un istante, poi dice)

Follie! follie delirio vano è questo!
Povera donna, sola
Abbandonata in questo
Popoloso deserto
Che appellano Parigi,
Che spero or più?
Che far degg'io!
Gioire,
Di voluttà nei vortici
Di voluttà perire.
Gioir! Gioir!

Sempre libera degg'io
Folleggiar di gioia in gioia,
Vo' che scorra il viver mio
Pei sentieri del piacer,
Nasca il giorno, o il giorno muoia,
Sempre lieta ne' ritrovi
A dilette sempre nuovi
Dee volare il mio pensier.

ALFREDO
Amor è palpito...

VIOLETTA
Oh!

ALFREDO
...dell'universo intero,

VIOLETTA
Oh, amore!

ALFREDO
Misterioso, altero,
Croce e delizia al cor.

VIOLETTA
Follie! Follie!
Gioir! Gioir!
Sempre libera degg'io
Folleggiar di gioia in gioia,
Vo' che scorra il viver mio
Pei sentieri del piacer,
Nasca il giorno, o il giorno muoia,
Sempre lieta ne' ritrovi
A dilette sempre nuovi
Dee volare il mio pensier.

[Quoting Alfredo's love song to her]

"A love which is the heartbeat
of the universe itself,
Mysterious and noble,
both a cross and a delight to the heart."

[She remains in concentration for a moment, then says:]

Folly! This is vain folly and delirium!
A poor woman, alone,
forsaken in this
crowded desert
they call Paris.
What can I hope for?
What should I do?
Revel--
in the whirlpool of sensual pleasures,
and in pleasures perish!
Revel! Revel!

Forever free, I must flit
from joy to joy.
I desire my life's course to be
in the paths of pleasure.
Whether the day is dawning or dying,
Amidst gladsome gathering places
My thoughts must always fly
To ever new delights.

ALFREDO [outdoors, under her balcony]
Love is the heartbeat ...

VIOLETTA
Oh!

ALFREDO
...of the universe itself -

VIOLETTA
Oh, love!

ALFREDO
Mysterious and noble,
both cross and a delight to the heart.

VIOLETTA
Folly! Folly!
Revel! Revel!
Forever free, I must flit
from joy to joy.
I desire my life's course to be
in the paths of pleasure.
Whether the day is dawning or dying,
Amidst gladsome gathering places,
My thoughts must always fly
To ever new delights.

Translations by Kip Cranna

Lunch Break Program resumes at 1:30 pm.

Risorgimento Fantasies MARY ANN SMART

What kinds of political messages did audiences in 19th-century Italy hear in the opera of their time? Censorship of the press and the theater meant that very few overt statements were made that linked opera to political ideas. Yet some of the most influential players in the operatic world were also central figures in the revolutionary movements of the 1830s and 1840s. To mention just a few of these connections, Donizetti collaborated on his *I puritani*

with the exiled poet Count Carlo Pepoli, and on *Marino Faliero* and *Don Pasquale* with the Ruffini brothers, who had been boyhood friends of Giuseppe Mazzini, founder of the “Young Italy” movement. Professor Smart examines the political ideas that swirled around the edges of the operatic world, voiced by poets, journalists, and theater officials, and explores how those ideas found their way into the music.

Intermission

Verdi, Shakespeare, and Falstaff PHILIP GOSSETT

Verdi's life-long love affair with the plays of Shakespeare resulted in only three actual settings of Shakespearean plays, *Macbeth* (1847 and 1865), *Otello* (1887), and *Falstaff* (1893), two coming near the end of his life, when the appearance of Arrigo Boito as librettist offered the composer new motivation to write operas. Although the composer long hoped to create musical settings based on other plays, especially *King Lear*, he does not seem to have undertaken any actual composition for them. Boito brilliantly wove together

into *Falstaff*, Verdi's last opera, based essentially on *The Merry Wives of Windsor*, the appearances of “fat Jack” in *Henry IV*. Verdi's score is a masterpiece of free composition, but it has its roots in earlier Italian opera, sometimes even quoting his earlier works ironically (think of Mistress Quickly's “Povera donna” (“Poor lady”) which quotes from *La Traviata*). Verdi often said that, while he admired Wagner, he remained Italian to his core.

Panel Discussion with Presenters and George Hammond (HW), Moderator. Written questions from the Audience.

To pose questions to the Presenters please fill out a card and leave it on the lobby table.

Special Offer

Humanities West has produced a special edition educational resource/reader for ***Verdi's Masterwork: Opera and the Birth of Modern Italy***. It is free to attendees in PDF format via email at cynthia@humanitieswest.org. A Resource List is available at humanitieswest.org.

Only 10 Days Left to Help Humanities West Plan Programs

This year's Future Program Survey will be available online through November 11
at <http://www.surveymonkey.com/s/HW2013a>.

Whether you are a long-time Humanities West patron or are just discovering HW, we value your input.
Please vote on the proposed topics and offer your own ideas for future programs.

RELATED EVENT

November 20, 2013 at 5:30 pm. Humanities West Book Discussion with Lynn Harris.

Verdi—His Life and Times by George Martin. Commonwealth Club members Free, non-members \$5.
RSVP 415.597.6700 or commonwealthclub.org Co-Sponsored by the Humanities Member-Led Forum.

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Hope Briggs (soprano) made her San Francisco Opera debut as the Duchess of Parma in Busoni's *Doktor Faust*. Other operatic roles have included *Die Zauberflöte* at Frankfurt Opera, *Le nozze di Figaro* and *Carmen* at Opera Company of Brooklyn, *Don Giovanni* and *Die Zauberflöte* at Opera San Jose, *Suor Angelica* at Pacific Repertory Opera, *Il Trovatore* and *Don Giovanni* at Operesque Classical Concerts, and Houston Grand Opera's National Tour of *Porgy and Bess*. Her concerts include Verdi's *Requiem*, Mozart's *Coronation Mass* and *Requiem*, Vivaldi's *Gloria*, and Rachmaninoff's *Vocalise*. She was featured soloist in SF Symphony's *Wondrous Sounds of Christmas*; Marion J. Caffey's *Three Mo' Divas* and the *Rev. Billy Graham Crusade*. She has awards from the Metropolitan Opera National Council Auditions, Metropolitan Opera International Vocal Competition, and Licia Albanese Puccini Foundation.



Cheryl Cain performs with the SF Opera, SF Symphony, American Bach Soloists, and SF Renaissance Voices. She has her Bachelor of Music degree from the SF Conservatory of Music and her Master of Music degree from the Manhattan School of Music, and she continued her studies in opera in Florence, Italy. She is a member of the American Guild of Musical Artists and the National Association of Teachers of Singing. She has performed in operas in both SF and New York and as a soloist throughout North America and Europe. Cheryl is also a regular soloist at the SF Swedenborgian Church and teaches voice, violin, and more.



Giovanna Ceserani (Associate Professor of Classics and History, Stanford) is an intellectual historian of modern Europe, focusing on the history of classical scholarship, historiography and archaeology from the 18th-century onwards. She is interested in the role that Hellenism and Classics played in the shaping of modernity and in how the questions we ask of the classical past originate in specific modern cultural, social and political contexts. She is the author of *Italy's Lost Greece: Magna Graecia and the Making of Modern Archaeology* (2012). She is now writing on the emergence of modern histories of ancient Greece and on modern travels to

ancient lands. Dr. Ceserani was awarded a Mellon New Directions Fellowship in 2012–13 for this project. Her interest in travel engages new digital approaches with a focus on the Grand Tour for the Stanford digital humanities project 'Mapping the Republic of Letters' (<http://republicofletters.stanford.edu/>).



Praised as having a "naturally clear voice" (*La Scena Musicale*) and noted as a "...striking tenor, with fine diction [and] a passionate delivery..." (*SF Classical Voice*), **Chris Coyne** has most recently played the role of Lurcanio in Handel's *Ariodante*, Jean in the world premiere of Debussy's *Le Diable Dans le Beffroi*, and Ferrando in Mozart's *Così fan tutte*, conducted by maestro David Agler. Additional credits include the Tenor Soloist in the Verdi *Requiem*, Barinkay in *Der Zigeunerbaron*, Colin in *Le Devin du Village*, and Eisenstein in *Die Fledermaus*. Future roles include Count Almaviva in *Barber of Seville* with the SF Opera Guild outreach, as well as Don Ottavio in a concert performance of *Don Giovanni* with the Cathedral Bluffs Symphony Orchestra in Toronto. Chris is a laureate of the Jeunes Ambassadeurs Lyriques International Competition, and was invited for workstudy at both the Opera Studio Nederlands and the Bayerische Staatsoper. The Stara Zagora (Bulgaria) and the Sletzke Divadlo (Prague) opera houses have also shown an interest in the young talent.



Clifford (Kip) Cranna, Director of Musical Administration at San Francisco Opera, has served on the staff since 1979. He has a BA in music from University of North Dakota and a PhD in musicology from Stanford. He has served as vocal adjudicator for numerous groups, including the Metropolitan Opera National Council. He was Program Editor and Lecturer for the Carmel Bach Festival for 30 years. He lectures and writes frequently on music, teaches at the SF Conservatory, and often moderates panel discussions such as the Opera Guild's "Insights." In 2008, he was awarded the San Francisco Opera Medal, the company's highest honor, and in 2012 he received the Bernard Osher Cultural Award for distinguished efforts to bring excellence to a cultural institution. He is a member of the Board of Trustees of Chanticleer, a professional vocal ensemble, and of

Humanities West. Dr. Cranna is also on the Advisory Board of the contemporary music group Opera Parallele.



Philip Gossett, Robert W. Reneker Distinguished Service Emeritus Professor of Music at The University of Chicago, is a music historian with special interests in 19th-century Italian opera, sketch studies, aesthetics, textual criticism, and performance practice. His book *Divas and Scholars: Performing Italian Opera* (2006) won the Otto Kinkeldey Award of the American Musicological Society as the best book on music of the year. He serves as General Editor of *The Works of Giuseppe Verdi* (U. of Chicago Press and Casa Ricordi of Milan) and of *Works of Gioachino Rossini* (Baerenreiter-Verlag, Kassel). He also serves as lecturer and consultant at opera houses and festivals in America and Europe. Most recently, he worked with Santa Fe Opera on performances of Rossini's *Maometto II*.



Mary Ann Smart is a professor of musicology at UC Berkeley. She is author of *Mimomania: Music and Gesture in Nineteenth-Century Opera* (2004) and editor of the critical edition of Donizetti's *Dom Sébastien*. Her book on opera and political opinion in 19th-century Italy is *Waiting for Verdi* (2013). Her recent work tackles the old question of the political meanings of Italian opera in Verdi's lifetime, during the "risorgimento." The book she is currently writing, *Risorgimento Fantasies: Italian Opera and Italian Politics to 1848*, locates the debate about opera's political significance not in the symbolism of plots or musical structures, nor in the personal opinions of the composers involved, but in networks of political activism and opinion formation that granted a central place to opera.



Pianist **Ron Valentino** has performed with many of today's best-known classical artists, including Ruth Ann Swenson, Nathan Gunn, and Deborah Voigt. He has been on the music staff of the SF Opera and Opera Center, Los Angeles Opera, and the New National Theatre in Tokyo. Ron has also performed with the SF Symphony, California Symphony, and the Sacramento Symphony. In addition to concert work, his credits include the record-breaking SF production of *Phantom of the Opera* and ACT.



HUMANITIES WEST is a community-based non-profit organization dedicated to “exploring history to celebrate the mind and the arts.” Beginning with *VENICE in Glorious Decline* in 1984, our 88 programs have presented a lively combination of lectures and performances that encompass the fine and performing arts, social history, humanities, politics, and philosophy of the arts. Our multidisciplinary format is designed to entertain and educate audiences and to illuminate and elevate the human spirit through exploration of the many sources of modern culture. Recent programs include *TOLEDO: Multicultural Challenges of Medieval Spain*; *MINOAN CRETE*; *NOTRE DAME: Soul of Medieval Paris*; *MING CHINA*; *POMPEII & HERCULANEUM*; *PARIS: American Expatriate Genius*; *RESTORATION LONDON*; and *BERNINI'S Rome*. Visit humanitieswest.org.

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Phyllis Brooks Schafer
Joseph & Sandra Costa
Eleanor & Nick Crump
Dell Giving (match)
Betsy Feichtmeir
Carolyn Giannini
Rocco & Alessandra Gulli
Sydney & Regina Hecker
Cheree Hethershaw
IBM (match)
Terry Kastanis
Allan Kaufman

John Kemp
Christopher Lorimer
& Pamela Janik
Thomas Lyons
Perry & Mary McCarty
Dr. Roger J.† & Gloria
Melone
Christine Nahnsen
Nancy Chappell Roberts
Louise Russell
Andrew Schwarz
James R. Smith
John & Donna Sommer
Barbara Van Raalte
Norma Walden
Ralph & Gaila Watson

OTHER

Gertraud Albert
Jeannette A. Bullis
Janice Cattolica
Jean Dickson
David Gordon
Sondra Herman
L. C. Hickman
Frances Hopson
Jennifer Houston
Barbara Jolliffe
Robert Katz
Mellie Malcolmson
Kathleen Maxwell
Maria Micale
Ruth Miller
Theresa Kangas Olsen
Jonathan Seagle
Mary Tolaro-Noyes
Arthur & Susan Walenta
Judy Botsford Warren
Richard Wilmington
Maylene Wong

SCHOLARS CIRCLE

Patrons who sponsor HW lecture/performance segments comprise the HW Scholars Circle. In the 2013–14 Season, HW thanks Margaret Hauben for sponsoring Professor Gossett's Verdi keynote; Theresa Nelson & Barney

Smits and Roberta Mundie for sponsoring lectures on the Byzantine Millennium; and Deborah Sorondo for sponsoring a lecture on Medieval Baghdad.

HUMANITAS SOCIETY

Members of the Humanitas Society are patrons who have arranged for legacy gifts to HW. These gifts make possible the continued vitality and unique experiences enjoyed by our audiences for more than 30 years. How can you make a legacy gift? Email info@humanitieswest.org or call us at 415.391.9700.

Founding Members

Sally Dudley & Chuck Sieloff
Patricia Lundberg
Theresa Nelson & Barney Smits
Ann Williamson

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Michele Delattre
Podium flowers by
Signa Houghteling and
PK Art & Floral Design
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Winery SF

VOLUNTEERS

Ann Bowman
Mariana Garcia
Lynn Harris
Sophia Montano
Melinda Roberts
Arlene Schultz
& our wonderful ushers!

HW AMBASSADORS

Our Ambassadors help us expand our audience by bringing new people to our programs. If you've done so, please let us know so we can thank you personally.

† Deceased

Thank you!

Program ticket sales cover less than half the cost of presenting Humanities West programs.

MILESTONE PATRONS. This weekend we honor those loyal patrons who have supported us for more than 20 years of our 30-year organizational life, some since our first program on Venice in 1984. Please join us in thanking them, for they have demonstrated a truly significant heart connection to sustain Humanities West. We especially thank Milestone Patrons **Anita Axt, Charles & Ann Bowman, Paula & Anthony† Di Domenico, Sally Dudley & Chuck Sieloff, Margaret & Kevin† Harrington, Cheree Hethershaw, Barbara Jolliffe, A. Kirk Mc Kenzie, Dr. Roger J.† & Gloria Melone, Theresa Nelson & Barney Smits, Marie Otto, Mary Lou & Paul† Pollaczek, Jill Toth, Elaine Thornburgh, Peter & Christel Von Rogov, and Judith & Joseph Workman.** These 16 patron families contributed \$3,515 this summer for a special group Milestone Gift in honor of Humanities West's 30th anniversary—a gift that has covered the entire season's performance fees!

More Milestone Patrons:

Gertraud Albert	Paul Karlstrom
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Signa Houghteling	Christian & Janet von Doepp
Nancy & Scott Huseby	Ben Warwick
Stephen Miller Johnson	Ralph & Gaila Watson
Loretta Juhas	Timmie Will
Robert & Kathy Kaiser	Eugene & Zita Zukowsky

† Deceased. We remember them by dedicating our first program in the 30th Anniversary Season to them.

Humanities West thanks Milestone Patrons Sally Dudley, Chuck Sieloff and Nancy Buffum, each of whom has served Humanities West for more than 20 years in a number of capacities and are now stepping aside. Nancy Buffum has served as Executive Director and Marketing and Development Consultant, offering invaluable advice on positioning Humanities West at the center of discourse, entertainment, and education in the arts and humanities. Nancy has a new and exciting opportunity, and we hope she will return to volunteer service with Humanities West again very soon! Sally and Chuck both have retired from the board of directors, where they served selflessly—Sally as chair of the Marketing Committee and volunteer administrative assistant and Chuck as the longtime chair of the Program Committee.

STANFORD HUMANITIES CENTER

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THE HUMANITIES WEST 2013–14 SEASON TICKETS ON SALE NOW!

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FEBRUARY 28–MARCH 1, 2014 *Constantinople and the Byzantine Millennium*

The fall of the Roman Empire is often seen as a major dividing line in European history, but its offshoot, the Eastern Roman or Byzantine Empire, lived on from 330 to 1453, providing continuity as a fascinating cultural and political force. In fact, the Byzantines thought of themselves as Romans, while imposing a predominantly Greek culture and Eastern Orthodox religion over their multiethnic territories, dominating the eastern Mediterranean, Southern Italy, the Balkans, and North Africa. The Byzantine Empire bridged east and west, ancient and modern, until it was overwhelmed by the rising power of the Ottoman Turks.



APRIL 25–26, 2014 *Baghdad in Its Golden Age*

From its founding in 762 as The City of Peace, Baghdad thrived as the political, cultural, religious, and commercial center of the Muslim empire. Abbasid caliphs ruled over diverse populations of Muslims, Christians, Jews, Zoroastrians, and polytheists, whose ethnic identities ranged from Arab to Persian and Turkish to Berber—all of whom contributed to the brilliance of the greatest city of its time in the Middle East, if not the world. At its House of Wisdom, scholars from across the empire translated into Arabic, synthesized and advanced the fragmentary literary and scientific knowledge of ancient Greece, Persia, and India. Chinese paper technology enabled Baghdad bookstores to sell thousands of books a day. Without this chapter in history, the knowledge gained in antiquity would likely have followed a tortured path to the present or not survived at all. Baghdad's intellectual and cultural influence was extraordinary in its time, and its legacy—and legend—endure in both the east and west to this day.

Marines' Memorial Theatre

For more information about upcoming programs, or to subscribe to our e-newsletter, visit humanitieswest.org.

Let's to London!

A One-week Tour to the Greatest City in the Western World

in the company of London historian Robert Bucholz

Humanities West Scholar

and Featured Lecturer on *The Great Courses* (formerly *The Teaching Company*)

May 17–25, 2014

Charles II was restored to the throne of England in 1660, and Restoration London erupted with creative vigor after decades of civil war. Join **Humanities West** and **Far Horizons** as we travel to this great city and sample London life in the company of historian of London, Robert Bucholz. In the course of a week, we shall explore (by foot and underground) London's high streets, elegant squares, and obscure alleys, lanes and courts; make our court at Whitehall, Hampton Court and Buckingham Palace; avoid incarceration in Newgate and the Tower; edify ourselves with the monuments of the British Museum; survive the dangers of Plague, Fire and the Blitz; and cheer the Bard at Shakespeare's Globe Theater.

Don't miss this opportunity to enjoy all that life can afford!

Please visit the Humanities West travel page at www.humanitieswest.org.

Contact Far Horizons for additional information and to register:

journey@farhorizons.com, 800-552-4575 or 415-482-8400.

An historical landmark built in 1926, the Marines' Memorial Theatre is an intimate 564-seat jewel box theatre in the heart of San Francisco's theatre district between Union Square and Nob Hill. The theatre is a well-known resource for local corporate and civic groups along with charitable organizations. In addition to acclaimed live performances, the Marines' Memorial Theatre is also a venue for speakers, presentations, corporate events, celebrations and more. The non-profit Marines' Memorial Theatre proudly presents live theatrical performances as well as inspiring speakers and presentations.



Late Seating Performances begin promptly. Seating for late-comers is at the discretion of the theatre management and production staff. The lobby bar opens 60 minutes before the program and seating opens 30 minutes before the program. The theatre box office and orchestra entrance are located on the second floor, accessible by elevators from the hotel lobby. Accessible restrooms are in the theatre lobby and on floor 10. Thank you for arriving early.

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Wider Aisles • Large, Light-Filled Lobby

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Ages Every person entering the theatre must have a ticket. Babies-in-arms and children younger than five years old are not allowed.

Accessibility Please contact City Box Office directly at 415.392.4400 to purchase wheelchair accessible seating, or if you have other special needs. Wheelchair locations cannot be purchased online and are reserved for patrons who will be staying in their wheelchairs. Please contact the box office if you plan on coming to the theatre in a wheelchair and wish to transfer to a regular theatre seat, as we can help you select an appropriate seat location. There is no elevator access to balcony seating. The theatre box office and orchestra entrance are located on the second floor. Please enter the hotel lobby and take the center or right-hand elevator for access to the second floor. The left-hand elevator does not stop at the theatre. Accessible restrooms are located off the orchestra-level lobby and also on floor 10M.

Recording Equipment No recording devices are permitted in the theatre.

Listening Assistance A Listening Assistance System is installed at the theatre. Headphones are available from the theatre box office. There is no charge, but an ID deposit is required.

MARINES' MEMORIAL THEATRE

History. The Arts. Film. Events.

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Office: 415-447-0188

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HUMANITIES WEST

P.O. Box 546

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415.391.9700

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Our **Humanities West Young Audience Engagement Project** also includes benefits for teachers whose classes attend as a group, lunchtime discussion groups, and other resources. Email info@humanitieswest.org to learn more and/or to reserve free tickets for students age 25 and younger. Sponsored by Bank of the West. Space is limited.

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MARINES' MEMORIAL THEATRE

Theatre Manager
Diane Myrick

Technical Director
Greg Wilson

Front of House Manager
Judi Karwan

Front of House Staff
Tony Bermudez, Jamye Divila, Ron Marshall,
Brandie Pilapil

PATRONS, ATTENTION PLEASE! FIRE NOTICE:
THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE, PLEASE **DO NOT RUN** — WALK THROUGH THAT EXIT.

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